DOCUMENT RESUME

ED 096 206 SO 007 738

AUTHOR	Blum, Jesse
TITLE	Theory I: A Comprehensive Approach to Theory Through Ear Training, Music: 5636.18.
INSTITUTION	Dade County Public Schools, Miami, Fla.
PUB DATE	72
NOTE	14p.; An Authorized Course of Instruction for the Quinmester Program
EDRS PRICE	MF-$0.75 HC-$1.50 PLUS POSTAGE
DESCRIPTORS	*Auditory Training; Course Content; Course Objectives; Curriculum Guides; Instructional Materials; Music; *Music Education; *Music Reading; *Music Theory; Secondary Grades; *Teaching Techniques; Vocal Music
IDENTIFIERS	*Quinmester Program

ABSTRACT

This Quinmester, 9-week course of study, is an aural approach to theory through sight singing and dictation techniques employing the moveable "Do" and number systems, interspersed with an outline approach to general music history. It is designed for students acquainted with staff notation and exposed to keyboard or to instrumental or choral training, but who have had little or no theory. The guide lists objectives in musicianship and performance; procedures and materials; a syllabus with learning activities; resources for students and teachers; syllable and number sheets for student exercises and assessment criteria. Assessment is based on the student's increased confidence in his skills, gained through constant, active participation in group response. (JH)

U S DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRO
DUCED EXACTLY AS RECEIVED FROM
THE PERSON OR ORGANIZATION ORIGIN
ATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRE
SENT OFFICIAL NATIONAL INSTITUTE OF
EDUCATION POSITION OR POLICY

ED 096206

BEST COPY AVAILABLE

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

THEORY I:
A COMPREHENSIVE APPROACH TO THEORY THROUGH EAR TRAINING -
FIRST QUINMESTER

MUSIC

5636.18

SP 007 738

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

ED 096206

BEST COPY AVAILABLE

THEORY I: A COMPREHENSIVE APPROACH TO THEORY THROUGH EAR TRAINING - FIRST QUINMESTER

COURSE NUMBER: 5636.18

Written by Jesse Blum

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

BEST COPY AVAILABLE

DADE COUNTY SCHOOL BOARD

Mr. G. Holmes Braddock, Chairman
Mr. William Turner, Vice Chairman
Mrs. Ethel Beckham
Mrs. Phyllis Miller
Doctor Ben Sheppard
Mr. Alfredo Duran

Dr. E. L. Whigham, Superintendent of Schools
Dade County Public Schools
Miami, Florida 33132

Published by the Dade County School Board
Miami, Florida 33132

BEST COPY AVAILABLE

I. COURSE TITLE

Theory I: A Comprehensive Approach To Theory Through Ear Training
First Quinmester

II. COURSE NUMBER

5636.18

III. COURSE DESCRIPTION

An aural approach to theory through sight singing and dictation techniques employing the moveable "Do" and number systems; interspersed with an outline approach to general music history. The methods of teaching will employ keyboards (piano, electronic keyboards, marimba and glockenspiel), keyboard facsimiles, wind instruments, recordings, tapes, historical charts, and field trips (to concerts, opera, music clinics).

IV. COURSE ENROLLMENT GUIDELINES

Designed for the student who is acquainted with staff notation and has been exposed to keyboard, or to instrumental or choral training, but who has had little or no theory.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The pupils will select the title of any familiar melody heard from a list provided.
2. The pupil will identify the performing medium by ear from the following choices: violin, clarinet, piano, trumpet,

BEST COPY AVAILABLE

flute, cello, trombone, recorder, oboe, saxophone, French Horn, English Horn, and bassoon.

3. The pupil will determine by ear whether an example is in major or minor.

4. Given a staff containing a clef sign, meter signature, bar lines and the initial note, the pupil will complete the notation for pitch and duration from melodic dictation.

5. Given a staff notated example, the pupil will indicate any pitch discrepancies in an example heard.

6. Given a staff notated example, the pupil will indicate any rhythmic discrepancies in an example heard.

7. Given several examples of staff notation, the pupil will select the one matching an example heard.

8. The pupil will learn the three musical vocabularies:
   a. letter-notation
   b. numbers - harmonic intervals
   c. solfeggio

9. The pupil will analyze rhythms in the most frequently used meters: 4/4, 2/4, 3/4, 6/8, 2/2.

10. The pupil will identify intervals aurally and visually. The pupil will identify dynamic markings, symbols, and terms.

11. After hearing a melody performed, the pupil will select from a group provided the proper sequence of letters to describe the form of the melody.

BEST COPY AVAILABLE

12. Given a familiar melody in staff-notation, the pupil will select the title from a list provided.

13. Pupils will be able to construct a scale starting on any note of the scale, with understanding of its component tetrachords. This will involve a familiarity with key signatures.

14. Pupils will have a general picture of music history from its beginnings through the Classical Period.

B. Performance

1. Pupils will sing at sight (with syllables, numbers or neutral "la") musical examples in Books I and II of the Folk Song Sight Singing Series, Oxford University Press.

2. Pupils will sing, write and take dictation in major and all forms of the minor scales.

3. Pupils will sing I, IV, V triads in any key employing syllables and numbers.

4. Pupils will notate on a staff that which they hear aurally.

5. Pupils will demonstrate achievement on the suggested assessment forms.

VI. COURSE CONTENT

A. Procedures and Materials

1. Review and/or introduction of clef notation other than that studied by student instrumentalist or vocalist.

2. Selective sight singing, dictation and historical booklets,

BEST COPY AVAILABLE

mimeo forms and charts (attached).

3. Teaching suggestions for particular objectives and skills are attached.

B. Content

1. Use of syllables and numbers becomes practically automatic.
2. Mastery of Sight Singing Book I and II.
3. Gain understanding of whole and half step intervals as related to scale structure and intonation.
4. Mastery of all tetrachord forms leading to major and minor scale structure.
5. Materials for daily tonal dictation.
6. Materials for daily rhythmic dictation.
7. Simple music history outlines.

VII. COURSE PROCEDURE AND SUGGESTED LEARNING ACTIVITIES

Procedure suggested here may be varied at the discretion of the instructor to fit the needs of the group.

A. First Week

1. Seminar discussion and demonstration of concepts, activities, and materials to be embodied in the course.
2. Set up folders for each student containing skill booklets, manuscript paper, etc.
3. Distribution and explanation of:
   a. sequential sheets
   b. number sheets
   c. folders for daily storage

BEST COPY AVAILABLE

d. Folk Song Sight Singing Series, Book I

4. Exploration of various keyboards by those unfamiliar with same.

5. Introduction of simple dictation using voice or piano.

B. Second Week

Adhere to an over-all daily plan encompassing a variety of the suggested activities. It is not necessary to take them in the same order on successive days. Keep the approach comprehensive in nature and geared to musicality at all times. Daily drill is essential and can be interesting and fun.

1. Activities

a. Daily group-singing of sequential number drills one, two, three or four, working towards memorization of all four. Call attention to the relationship of sequential number four to future triadic chord structure.

b. Sing a column of exercises on the number-sheet daily and immediately repeat each drill in syllables. Begin this as soon as the sequentials are comfortably automatic.

c. Introduce a short segment of music history relative to Gregorian Chant.

d. Demonstrate and have group write clefs, proper spacing of notes, and all other details of legible staff notation.

e. Dictate a few exercises from the sequentials, demonstrating that pupils can write what they can sing and hear with practice and drill.

BEST COPY AVAILABLE

f. Discussions of recommended music programs on radio and TV and planned field trips should be limited to 5 or 10 minutes.

C. Third Week

1. Suggested Sample Daily Lesson Plan

a. Review (always review on Monday) sequential one, two, three and/or four.

b. Dictate first few exercises in sequentials one and two.

c. Sing column on number sheet, repeating each exercise in syllables.

d. A short lecture or discussion of music history. (No notes are to be taken. This must not be another history class of memorization. Emphasize its relationship to contemporary music.) A time chart music outline will be given to them to be kept in folder for reference.

e. Read with syllables from Folk Song Sight Singing Series, Book I.

Note: Other than the encouraging of the memorization of the sequentials, there is no need for homework.

D. Fourth through Eighth Week

The rate of progress during the balance of this quinmester will depend upon the composition of the class, which, hopefully, will number 15 to 20 pupils.

1. Continue to review the sequentials.

2. Include a daily number and syllable drill.

3. Expand ability to take dictation, always being sure that

BEST COPY AVAILABLE

the material dictated is within the abilities of the pupils.

4. Complete Folk Song Sight Singing Series Book I.
5. Mini-lectures on music history with illustrative recordings will cover:
   a. Renaissance
   b. Baroque
   c. Roccoco
   d. Classical

VIII. RESOURCES FOR STUDENTS

A. Folk Song Sight Singing Series, Book I, II, Oxford University Press

B. Music Manuscript Paper and/or Booklets

C. Privately owned instruments or school owned recorders.

D. Keyboard instruments

E. Recordings related to music history

F. Field trips: Concerts, Operas, Lectures, Clinics.

G. Periodicals and fine art section of daily paper.

IX. RESOURCES FOR TEACHERS

A. Folk Song Sight Singing Series I - X, Oxford University Press.

B. 101 Rest Patterns. Yaus, Belwin Publishing Co.

C. Keyboard Harmony. Modena Scovill, Carl Fischer.

D. Music in the Medieval World. Seay, Prentice-Hall.

E. Baroque Music. Palisca, Prentice-Hall.

F. Elementary Harmony (2nd edition). R. W. Ottman, Prentice-Hall.

BEST COPY AVAILABLE

G. Rudiments of Music. Ottman & Mainous, Prentice-Hall.

X. ASSESSMENT

The course provides an opportunity for a lively motivational approach with almost constant active participation by the group. Consequently there are opportunities for daily and weekly self-assessments led by the teacher. The individual pupil gathers strength and confidence from his fellow pupils and most of his demonstrations of skill will be in group response. The written work which grows out of the aural activities can be assessed weekly informally. The formal restrictive approach tends to "freeze" so many students. Dictation of tonal and rhythmic patterns, singing of dictated material, and of intervals can be frequently assessed. The best indication of a positive assessment is in the pupil's increased confidence in his skill.

A. Weekly checks on melodic recognition and recognition of melodic line discrepancies.

B. Opportunities for recognition of the performing medium every time a record is used in class.

C. Recognition of major and minor triads aurally and from a score.

D. Sing by letters, numbers, and solfeggio any of the exercises covered in Folk Song Sight Singing Series, Book I.

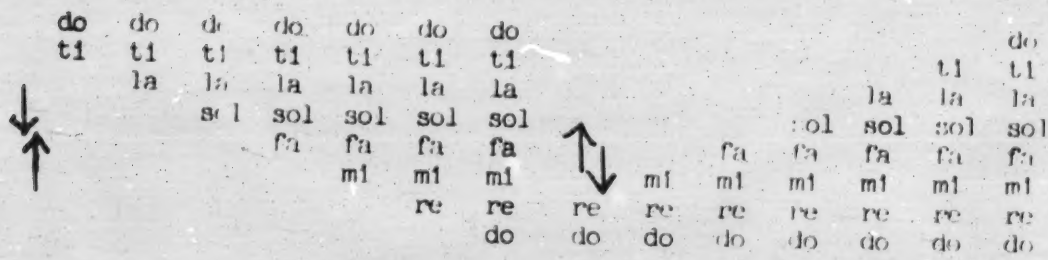
E. Written tests on musical symbols, rhythmic material and music historical material covered during the quirmester.

F. Pupils will write a self-evaluation summarizing what each believes he has learned or what skills he has strengthened.

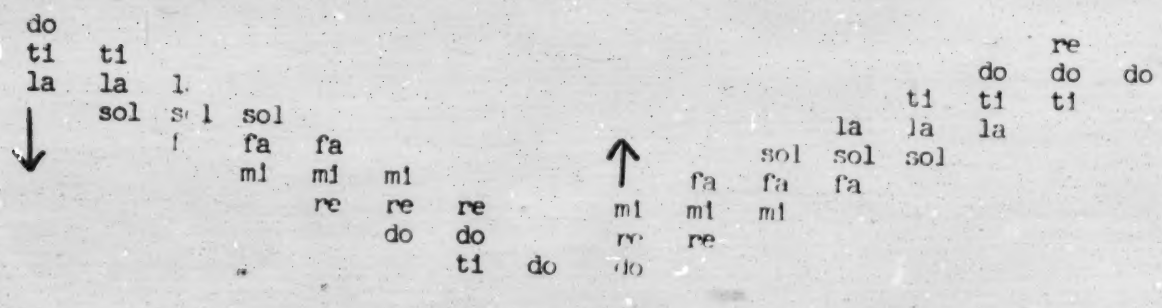
BEST COPY AVAILABLE

Automatic Skills In Use Of Syllables ... Movable "Do" System

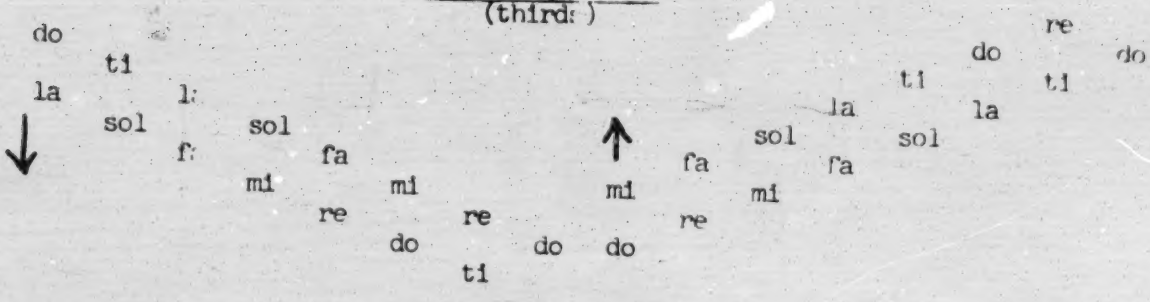
First Sequential



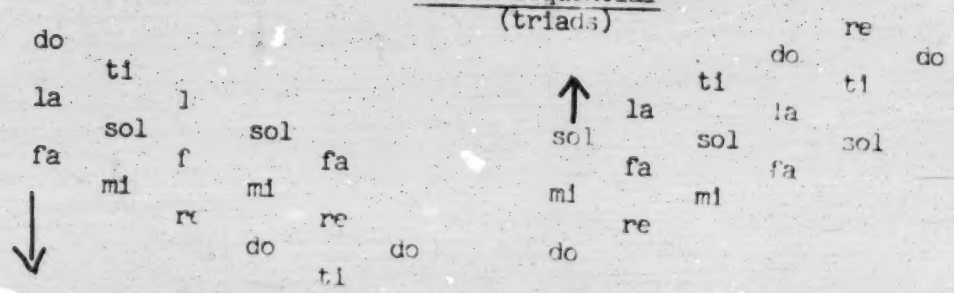
Second Sequential



Third Sequential
(thirds)



Fourth Sequential
(triads)



BEST COPY AVAILABLE

A
1358
8531
85358
85351
1353531
8535351
8553318
358535
3135358
3585851

B
58531
531358
5353131
5858531
5158531
5351531
51535158
5113358

C
12358
1231358
12312
12353
12351
1235358
132135
132151
1321 5321
15321
18321

D
35345
34531
3451
3459
34518
34513
34515
34581
34583
34585
31345
35345
38345
3459 43
3854 3

54353
354351

E
56781
567813
56783
567815
56785
585678
535678
5678531

F
5678835
5678538
8385678
5135678
5135678
58765
538765
518765
5876531
876531
876535
876538

G
151
171
1351 51
13171
1321 51
1321 71
1323 151
1323171
13551
13571

H
15432171
1358171
18171
15171
13171
1321
1323
135323
1358323
1532358
1538321

1831321
1835323

I
321 51
32171
3171
3151
35171
35151
3835171
3855571
355171
358171

J
5315 1
53171
5171
5131 51
5131 71
58171
538171
517181
57135
58135
57123
571

K
32321
31231
32351
32353
3212323
32358
358323
3132358
3532383
3832351
3212158

L
53231
5321
532358
5835323
53121
58131
5121321
5835321

58 123
5828 5823
58 328
58323

M
132171
31217121
12353171
1517121
3532317 1
582878
5832878
15121571
3123171

N
3582858
3583858
3583 2878
5157121
5712 15828
5878
8121
8171
5323171
5312351

O
13565
1565
16531
1654321
1658
3565
38565
31565
3165
3513565

P
5658
58565
5358
56571
565828
5651
5876565
3565321
3565323
1653121

10571

Q
1343
14321
1431
15343
1343143
143171
143121
153143
1435828

R
834321
85343
8535343
835343
834321
512343
5143
57131
57143
5121343
512543

S
58543
5878343
514321
534323
57143
538343
1431
16531
1343565
143165
8343565
514365
5714365
5435658
5143165
8165143
8165143

T
27121
1721
31721
351721
31 51721

531721
5831721
5 1721
58351721

U
1271
13271
153271
1271358
31271
351271
351271
3551271
3151271

V
5312 71
53271
5512 71
5812 71
583271
127135
127151
327131
3271513

W
123
1243
124321
1713243
1324321
15123243
18171243
31243
32431
32435
3243171
3171243
53243
5324358
5324321
8532 43
81243
8281243

X
13243421
135421
1342171

BEST COPY AVAILABLE

1342358
14321
17143423
121421
121423
131423
131421
3123421
3123423
3143421
3143423
3513421
35514323
5342171
5143421
5835421
5142321
853421
853421
835423
83542321

Y
13565
13564321
135643
16531
16431
164321
3565
35643
31653
31543
351653
351643

Z
56531
564321
51653
5164321
51643
5643
585643
8564321
835643
81653
81643
82785643

1 71643
5 1643
5 21643

A
1 565
1 46531
1 46538
3 465
5 465
5346538
5346571
853465
83465
81465
8. 83465

B
8 65
865
86531
86571
86535
1865
3865
5865

CC
35865
53865
571865
82865
83865
86578
85343
8343
843
84358
81343
81865
865943

DD
3843
35843
31843
53843
51843
82843

83843
84321
18121
821
82321
82171
1821
3821
5821
51821
38121
31821
35821
53821
82821
83821
82171
82151

EE
85828
8528
86528
15321
1521
5121
521
15251
85258
35251
35258
8258
3258
1251
3251
531251
51251
53251
5658258
5651251
8535523
3254358
1356523

FF
153431
15431
17654321
165431

31544321
354321
5545321